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THE LABAN ART OF MOVEMENT GUILD

NEWS SHEET

TENTH NUMBER

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CONTENTS

OFFICERS OF THE GUILD		1
EDITORIAL		2
PERSONALIA		2
New Members		2
Council Elections		3
Information Centre		4
ORGANISATION OF THE GUILD		4
Changes in Constitution		4
Details of Membership		5
Regional and Affiliated Groups		8
ANNUAL CONFERENCE, 1953		8
Secretaries' Report		8
Annual General Meeting: Chairman's Remarks		9
Discussion: "The Presentation of the Art of Movement to the General Public		10
Practical Sessions		12
ARTICLES:		
My Work with Maladjusted Children	Lotte Auerbach	12
Dance and Art	M. Long	16
The Use of Laban-Lawrence Effort Assessment in Promoting Good Industrial Relations	C. D. Ellis	18
Report on American Tour	Warren Lamb	26
The Diagonal Scale	Lisa Ullmann	30
Architecture & Dance, Part III	Michael Leonard	32
RECENT PUBLICATIONS		39
DONATIONS TO THE GUILD		39
CHANGE OF ADDRESS		39
ICOSAHEDRA		39
FORTHCOMING COURSES		40
MEMBERSHIP SUBSCRIPTION FORM		41

OFFICERS OF THE GUILD

President :
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SYLVIA BODMER

Chairman :
LISA ULLMANN

Vice-President :
F. C. LAWRENCE

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Margaret Dunn
Elsie Palmer
Gladys Stevens
Geraldine Stephenson

Associate Members :

Elma Casson
Leonard Fullford
Chloe Gardner
Sheila McGivering
Marion North

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S. Bodner
F. C. Lawrence
E. Palmer
L. Ullmann

Publications Committee :

M. Allen
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R. Kosterlitz
A. Platt

EDITORIAL

In their annual report, the Secretaries refer to 1952-3 as "a year of steady growth". What are the signs of this growth? In the first place, the Guild has grown in size: its membership has increased by over seventy. Secondly, developments have taken place in the organisation of the Guild. Changes in the Constitution have been made; grades of membership have been defined, and a comprehensive statement has been drawn up by the Membership Committee of the qualifications necessary for each grade and the means by which these may be obtained. The position of Regional and Affiliated Groups has been clarified. The Guild publication "The Art of Movement in Education, Work and Recreation" has been revised and enlarged. A second successful residential Annual Conference has been held, and the work of the Guild has been carried on not only by its members in this country, but also by those in U.S.A., India and Africa. All these activities show that the Guild is, in fact as well as in name, a Guild of Movement.

This is most heartening news. Much of the progress made is due to the work of that lively and indefatigable body, the Guild Council; but increased activity and interest on the part of the "rank and file" is evidenced by the fact that more members voted this year in the Council Elections than in any previous year.

Members are reminded that their annual subscriptions are now due. A membership subscription form will be found on the last page and includes the *revised subscription fees.*

PERSONALIA

New Members

We welcome to the Guild the following new Associate Members:

Miss D. J. Ayling	Kent
Miss B. Barr	Yorkshire
Miss G. Biscomb	Yorkshire
Dr. L. E. Bodmer	Switzerland
Mr. W. F. Bodmer	Lancashire
Miss P. Burgess	Lancashire
Miss M. Buxbaum	Hampshire
Miss M. J. Capell	Cheshire
Miss P. E. Carpenter	Somerset
Miss J. A. Carroll	Yorkshire
Miss M. L. Carter	London
Miss E. Crowther	Nottinghamshire
Mrs. K. B. Crutchfield	Middlesex
Mrs. P. Cruttenden	Sussex
Miss J. E. Delafield	Surrey

Miss R. J. M. Dore	Losdon
Miss V. E. Edwards	Surrey
Miss D. Cunningham Fairlie	Kent
Miss A. Flaxman	London
Miss A. Flint	Kent
Miss A. E. Ford	Warwickshire
Miss A. M. Gayford	Cheshire
Miss E. A. Gee	Lancashire
Miss H. Glover	Cheshire
Mrs. N. Goodwin	Yorkshire
Mr. E. Hochland	Lancashire
Miss E. Holcroft	Gloucestershire
Miss M. Howard	Staffordshire
Miss B. Hunt	Hertfordshire
Mrs. J. R. Jackson	Lincolnshire
Miss P. Jackson	Yorkshire
Miss P. M. Jennett	Yorkshire
Miss M. Kenny	Glamorganshire
Miss I. W. Low	Middlesex
Mrs. R. K. Leeman	Aryshire
Miss C. Martineau	London
Miss M. D. McHugh	Staffordshire
Mr. I. Matalon	Buckinghamshire
Miss R. Morton	Yorkshire
Miss M. Osborne	Yorkshire
Mrs. L. Hood-Phillips	Warwickshire
Miss E. M. Thompson	Worcestershire
Miss M. C. Vaz	Yorkshire
Miss B. Young	London

Congratulations to new Graduate :

Miss Doris Nock	Warwickshire

Congratulations to new Education Members :

Miss Doreen Pallet	Yorkshire
Miss Elsie Palmer	Cheshire

GUILD COUNCIL

Council Elections, 1953

The results of these, announced at the Annual General Meeting, were as follows:

Corporate Members :

Margaret Dunn
Geraldine Stephenson

Associate Members :

Leonard Fullford
Chloe Gardner (to serve for one year only)
Sheila McGivering
Marion North

Nominations for Council :

At the 1953 Annual General Meeting, it was decided that, in future, nomination forms for election to Council should bear the names of the proposer and seconder of each nominee.

This will take effect from the 1954 elections.

INFORMATION CENTRE

Guild officers are frequently asked where further information about the art of movement and related topics may be obtained.

It was suggested that an Information Centre might be set up where books, records and other items of interest could be collected and classified. The Misses M. Bell and M. Dewey very kindly offered to undertake the organisation of this.

Suggestions and enquiries should be addressed to Miss M. Bell, Nonington College, Nonington, near Dover, Kent.

ORGANISATION OF THE GUILD

Changes in Constitution

Following the circular sent to members before the 1953 Annual General Meeting, the following changes in Constitution were agreed upon in principle at the meeting:

GRADES OF MEMBERSHIP :

I. Professional (Corporate) Members.
   (*a*) Fellows (Annual Subscription £1 10s. 0d.)
   (*b*) Art or Education or Industrial } Members (Ann. Sub. £1 10s. 0d.)
   (*c*) Graduates (Annual Subscription £1 1s. 0d.)

II. Non-Professional Members.
   Associates (Annual Subscription 15s. 0d.)

DETAILS OF MEMBERSHIP

When an interested enquirer or potential member wishes to know more about the Guild, he is given a copy of the leaflet (published in the seventh number of the "News Sheet", September, 1951) summarising briefly the aims and purposes of the Guild.

It is now proposed to send to those who ask for more detailed the following (in leaflet form).

DETAILS OF MEMBERSHIP

The Laban Art of Movement Guild has been formed to bring together all those who are interested in and wish to uphold the basic principles of the art of movement. The principles and aims are to stimulate and to order the movement-life in people; to awaken, develop and foster in man a sense of a balance of inner effort and outer action. Membership of the Guild therefore implies the belief that a balance of inner effort and outer action will lead to increasing harmony in work, in play and in relations with others.

There are two sections to the Guild, one consisting of non-professional members and the other of professional members.

NON-PROFESSIONAL MEMBERS ARE : —

Associates.

They consist of those who:

(*a*) while not professionally engaged in L.A.M. incorporate its principles in their work;

(*b*) are interested in the Laban Art of Movement;

(*c*) have embarked on a course of study in this work.

PROFESSIONAL MEMBERSHIP COMPRISES : —

Fellows who have passed through a full-time course of study of the L.A.M. or have otherwise satisfied the Council that they are fully able to teach, or train teachers, or to act as practitioners. Only people who have practical and theoretical experience in the application of L.A.M. to the three fields, Art, Education and Industry, shall be Fellows.

Sectional Members who are those with specialised knowledge. They will be accepted as Art Members, Educational Members or Industrial Members.

Graduates who have completed a recognised course of training and have satisfield the Council that they are able to guide or teach others.

A recognised course of training is: any progressive training in the Art of Movement conducted by Fellows or Sectional Members of the L.A.M.G. (as defined in Section 3 paragraph 1 of the Constitution)

extending over at least 120 hours. Additional refresher courses can supplement any progressive training if the number of hours does not exceed 10 per cent. of the total time involved.

It is necessary for **Graduates** to have a knowledge of movement fundamentals and to master certain procedures and methods, which are:

(*a*) *Movement Fundamentals*

The flow of movement with its continuity, and its discontinuity in pause and stop.

The growing and shrinking in space, forming shapes such as: round, angular and twisted.

The moving into directions as represented in the static and mobile scales.

The using of different extensions and placements such as: large and small, far and near.

The rhythm of movement in its stress and duration.

Rhythm as a part of effort actions, effort elements and basic efforts.

The shape, rhythm and flow of gathering and scattering.

(*b*) *Procedure*

In order to awaken the creative faculty of people, and to foster the relationships between people, and groups, the above movement-images assist the practitioner in his work. He must therefore be able to : —

invent simple motives;

build simple movement phrases;

make variations of both.

He should be experienced in the use of movement patterns, and the grouping of people.

(*c*) *Movement Observation and Selection*

The effectiveness of the practitioner necessitates selection on the basis of movement observation.

Graduate status carries a permanent professional qualification.

A Graduate whose experience has accumulated over a number of years which makes him able to train or guide teachers or practitioners of Laban Art of Movement may become an Educational or Industrial member and use the title E.M.L.G. or I.M.L.G.

A Graduate who satisfies the Council with outstanding original work in his particular art-form expressive of the principles of Laban Art of Movement may become an Art member and use the title A.M.L.G.

Those who have practical and theoretical experience in the application of Laban Art of Movement to the three fields: Art, Education and Industry may become Fellows. Fellows may use the title F.M.L.G.

It is necessary for **Fellows** and **Sectional Members** to master certain procedures and methods additional to those required for Graduate status. Details can be given on demand.

Qualification of a Fellow and of a Sectional Member is only retainable through membership of the Guild and is renewable every five years by application to the Council.

All members—whether professional or non-professional—have right of vote at the Annual General Meeting, except in matters relating to the constitution upon which only Corporate (professional) members are eligible to vote.

The **News Sheet** which members receive twice yearly free of charge is a special feature of the L.A.M.G. It does not only give information about current Guild affairs and practical developments, but through extensive articles keeps members in touch with the wider aspects of the art of movement and with the spiritual and theoretic background of Mr. Laban's work.

An Annual Week-end Conference is held, usually in the Lent Term, at which all members have opportunity to show their work if they so desire, to discuss problems, to join in practical work guided by leading members of the Guild.

A Refresher Week-end Course is conducted annually for Corporate (professional) members during which aspirants to other grades of corporate membership have opportunity to be assessed and advised in their progress.

Associates applying for professional membership will be invited to come along to this Refresher Course for the purpose of assessment.

The Membership Committee is empowered to accept or refuse acceptance of aspirants to the Guild and to its various categories of membership. Only candidates for professional membership are asked to come for an assessment with the possibility of being seen at their work.

It is advisable to send in applications for corporate membership at least two months before the assessment takes place, the date of which —usually in October—will be circulated from time to time.

Candidates for non-professional membership may apply at any time and will be considered immediately.

In order to give members opportunity of gathering together more frequently, **Regional Groups** have been formed in areas where there are sufficient numbers to make this practicable. Members meet for practical work, lectures and discussions. If there is demand, every effort is being made to provide progressive training through the Regional Groups.

The Art of Movement Studio and the Modern Dance Holiday Courses have kindly offered to allow from time to time a *reduction of fees* to Guild members at their vacation courses.

Groups may apply for *affiliation* and will be accepted if they satisfy the Council that their interest in the Laban Art of Movement entitles them to affiliation to the Guild. They will then receive one copy of each *News Sheet*.

Annual Membership Fees:

Associates	15s. 0d.
Graduates	£1 1s. 0d.
Sectional Members	£1 10s. 0d.
Fellows	£1 10s. 0d.
Affiliated Groups	£1 1s. 0d.

If you wish to join the L.A.M.G., and we hope you will, the secretary will gladly supply you with any other information you may desire, and with the appropriate application form.

REGIONAL AND AFFILIATED GROUPS

As mentioned in the Secretaries' Report of the 1953 Annual Conference, a discussion was held in which the position of Regional and Affiliated Groups was clarified.

Those present were reminded that Regional Groups were originally formed so that Guild members living in the same or adjacent districts could meet together; i.e., membership of a Regional Group implied membership of the central body.

In other cases, where, for example, a Guild member had started a Dance Club, membership of this was open to anyone, and the organisation itself could affiliate to the Guild, as the Manchester Dance Circle has done.

It was generally agreed that the name "Regional Group of the Laban Art of Movement Guild" should be given only to groups of Guild members. Such Groups are, of course, free to invite visitors, or hold open meetings, but they are essentially a branch of the parent body, whereas Affiliated Groups are independent organisations which pay £1 1s. 0d. annually for the privilege of affiliating to the Guild.

ANNUAL CONFERENCE, 1953

Secretaries' Report

Our Annual Conference, held, as last year, at Guildry House, Brighton, was attended by thirty-one members in residence, with seven visiting members. Unfortunately, seven others had to cancel at the last moment owing to illness.

Although it was, as last year, a happy and successful gathering, a shadow was inevitably cast over it by the knowledge of Mr. Laban's illness. He was deeply missed by all, and in wishing him a speedy and complete recovery, we know we are voicing the feelings of the entire Guild. We were, however, most fortunate in having Mrs. Bodmer's company for the whole weekend, and Miss Ullmann's on the Saturday. We so very much appreciate all they do for the Guild, and for each one of us.

Once again, our programme was informal, and Friday evening was spent in welcoming new arrivals, and talking together—the latter occupation being pursued with much zeal! Our first meeting on Saturday morning was to discuss the whole question of Regional and Affiliated Groups, and their relationship with the Guild. It was generally felt that the discussion was helpful, and it gave an opportunity for the expression and consideration of all points of view. Owing to Mr. Laban's absence, the Laban lecture was not given, and in its stead we enjoyed a lively discussion on the presentation of the Art of Movement to the general public. This was led in a stimulating manner by Miss Ullmann and Mrs. Bodmer, and it was not long before most people had found something to say. A full report is given elsewhere in this *News Sheet*.

Opportunity for exploring Brighton was offered by a free afternoon, with the Annual General Meeting following at 4.30 p.m. This proved long and interesting; so long that we were forced to conclude it after dinner! Important changes in the Constitution were agreed upon at this meeting, and in broad outlines these will be found upon another page.

The dance recital given by Lotte Auerbach before we danced together was a great delight and inspiration to us all. The sincerity of the presentation and the versatility of programme contributed to a most satisfying experience. Following this, we "romped" under Mrs. Bodmer's skilful direction, finishing the evening feeling both lively and exhilarated.

Sunday morning brought another enjoyable session, this time of group dancing, taken by Geraldine Stephenson, and ably accompanied, as on Saturday night, by Adda Heynssen. We were also fortunate to hear more of Mrs. Loeb's work in the therapeutic field, and we were able to see and admire the weaving and very interesting paintings done by one of her most recent patients.

The end of the weekend came all too soon, but there was general agreement upon leaving, that this had been yet another thoroughly worthwhile experience, from which we had all derived much pleasure, happiness and stimulation.

Joan Heath.
Dorothy Hornby.

ANNUAL GENERAL MEETING

Chairman's Remarks

The Chairman opened her address with greetings to all present, and gave apologies for Mr. Laban's absence owing to illness. In conveying his best wishes for a successful Conference, she added that although still very ill, he was, happily, showing signs of recovery.

She then turned to last year's Presidential address, pointing out that although there was none for this year, all that was said then could now be repeated. The spirit within the Guild had not changed: we had

gone a step further and matured during the past year. It was this spirit that united so many professions in our Guild.

Mr. Laban's address of last year stressed the need for further research and pioneering to be done. Evidence that this had been continued was given by Miss Ullmann in the following news:

(*a*) Betty Meredith-Jones is having great success in California, where she is very much in demand. Because of her inspiration, many letters of enquiry and requests for help are being received over here.

(*b*) Warren Lamb has just completed a lecture tour in the States dealing with Industrial Assessment. He found great interest in personal effort assessment, and evidence of a desire for full-time study into this work.

(*c*) Some ex-Studio students are working in Africa with negro groups and are getting enormous response.

(*d*) Cecilia Lustig (*née* Bagley) is in India, where she finds there is great interest in the work, although the Indians she has met find our rhythmical approach very difficult.

Last year's Presidential address also anticipated the need for changes in the Guild's organisation, and proposals for such changes were due to be put before the Conference at the Annual General Meeting. These represent an attempt to crystallise the different types of membership.

The Guild has been in existence for six years and is now in its second phase of development, where it needs to provide particular help for particular sections of people.

The Chairman concluded her remarks by thanking the Council members for all their work during the past year, and congratulating the new secretaries on the excellent way they have carried out their work during their first year of office.

THE PRESENTATION OF THE ART OF MOVEMENT TO THE GENERAL PUBLIC

(*Discussion held on February 22nd in place of the Laban Lecture*)

Miss Ullmann asked us to discuss the problem of how we may best present the Laban Art of Movement to groups of people who are meeting it for the first time.

It was pointed out that it is possible to present an entertaining group of dances for the enjoyment of an audience, without their having the slightest conception of the significance of the whole subject. Since the audience must be made aware of what they are looking for, and

since Mr. Laban's work arises from ordinary human movement, it would seem that the audience, as well as observing, should join in. It was pointed out that whereas a group of children, or of teachers or leaders will readily take part in a practical experience, the problem lies in presenting the work to groups of people in other walks of life. A number of members have found that such a group while sitting and listening, will do any simple movements which are near to their understanding; the business man will be interested in a movement sequence of his office work, the housewife of her cooking. By joining in, the audience will realise the impressive power of movement, and will see, perhaps for the first time, what effect industrial repetition may have on a man unless he is able to make some compensatory effort, and they will begin to realise that we are concerned with the harmony of proportion in movement. They may realise this in another way if a group of dances is presented with a short introductory explanation to emphasise the different aspects of dance (e.g., a peasant dance, a dream dance, an abstract dance, a dance drama). It was suggested that the examples of dance must still be near to the understanding of the audience, and that therefore each audience must be considered separately.

One of the main threads followed was the question of what we want to touch in the audience, surely the differences in the inner make-up; and here the main fields would appear to be the dream state with its extreme mobility, the awake state with its stability, and the detached state which is abstract and impersonal. The limitations of the individual in presenting these different states was discussed, and one member suggested that three different people might best achieve this——Miss Ullmann reminded us that the person who is trying to do this difficult job must not act as a performing artist bringing out his own gifts, but must present as wide a view as possible of Mr. Laban's work, sincerely and to the best of her ability.

Different members stressed the need for capturing the interest of the audience; some felt that the unfamiliar may have been overstressed in previous presentations in an attempt to extend the popular concept of dance as a high light form of movement; some wondered if different aspects were acceptable in different places or countries. Miss Ullmann and Mrs. Bodmer brought us back to the fact that we were considering the presentation of the Art of Movement as a whole, Mr. Laban's life work, not just the dance aspect, that this is a " layman art " not merely something for dancers, that it is not just a skill to be acquired but an outlook on life. Our aim must be to help people regain the satisfaction which comes from moving themselves and from contributing to others in group movement. When we realise that movement remains meaningless at a distance, that it can only be fully appreciated through the kinæsthetic sense, then we see that in bringing it closer to our audience they will realise that it concerns each one of them and that it touches that of creative ability in all of us.

Marie K. Ward.

PRACTICAL SESSIONS

Saturday evening and Sunday morning were again devoted to practical work, but this year an added pleasure was given by Lotte Auerbach who showed us four solo dances of her own composition.

The first, " Death Walks over the Battlefield ", composed during the last war to music by Arnold Bax, was marked by great strength and power. This was followed by two dances in a softer and more lyrical vein, " Angel of Annunciation ", " Angel of Consolation " (music by Brahms and Handel).

Finally a gay and robust " Peasant Dance " (music by Mussorgsky) delighted everyone.

An extremely interesting informal talk with demonstration was also given by Mrs. Loeb, who spoke of her work with a maladjusted eight-year-old boy and a young woman of twenty-four, both of whom were helped by movement. To illustrate the therapeutic value of colour, Mrs. Loeb brought examples of painting and weaving done by the young woman.

Two sessions were spent in dancing together. The first was led by Sylvia Bodmer, and consisted of spontaneous individual improvisations and interplay in different types of dance.

Geraldine Stephenson led the second session, a group dance (for which she had herself composed the music) on the theme of work, play and prayer.

Both sessions were thoroughly enjoyed by all.

Closing the Conference, Mrs. Bodmer expressed the wish that more members would come forward with their own contributions. Some might like to dance, others to tell of their work, discuss difficulties they have encountered or experiment with a group in movement. Such an interchange of ideas and experiences would be most stimulating for everyone.

MY WORK WITH MALADJUSTED CHILDREN

After a students' recital of Christmas dances at Portsmouth Training College, a lady, Miss M., came to see me and asked me to take on a class of maladjusted children at St. James's Hospital. She had been impresed by the strong expression and deep feeling the dancers had shown. I told her that I had had no experience with this kind of child, and rather dreaded the job. However, she begged me to come and try, and assured me that there would be a nurse present to help me if the children should get out of hand.

So I agreed eventually, and one Friday afternoon walked up to the hospital to start my first lesson.

I couldn't call it a class. It was pandemonium. The children were all over the place, on chairs, tables, windowsills. They quarrelled, nagged

and hit each other, and pulled each other's hair. They threw themselves down on the floor in a rage and stood on their heads the next moment. I stood by rather helplessly, tried to calm them and persuade them to join and dance to a gramophone record. At last one suggested that each should do a solo dance.

As this was something like a start, I agreed and so each child chose her own record—there were very nice classical ones—and danced to it all by herself. At that time I had only girls, ranging from four to eleven years of age. Every child wanted the utmost attention and praise. They rejected every criticism and sat down to sulk at the slightest hint of it.

Their worst trouble was lack of concentration. They could dance to a full length record without stopping, but as soon as it came to definite movements and actual work, they failed. Only one or two children joined at a time, although there were about eight altogether. Then another one or two came in to join while the first two got tired and bored. As I could see no progress after about four lessons—it was always the same, no concentration, no co-operation, moody and sulky children quarrelling with each other—I felt so discouraged that I wanted to give up. In a long talk I had with Miss M. she assured me that she could see that the lessons did the children good, and she persuaded me to go on with the job.

So I carried on. I realised that they liked a good contrast of light and strong movements. They enjoyed stamping about and making terrific noises, but they also could be absorbed in floating about. The solo dances were still very much in favour and had to be kept up at the end of each lesson.

The children's aim in these classes was to express themselves in the strongest possible way and to be in the limelight all the time. I was greatly helped by this, but my aim was rather contrary to theirs. I wanted them to learn to adapt themselves and to fit in with each other in a way which should ultimately lead to group dances; but this was quite impossible during the first term. Only the last lesson showed at last the fruits of my hard labour. To my surprise I couldn't see a single child in the room when I arrived, and I was told to wait for a few minutes as they had a surprise for me. We had been working on some special theme the children seemed to love. They started as a flower on the ground, growing slowly, opening to the sun, swaying in the wind. Then flower-elves stepped out of the flower-centre to dance, joining with other elves, then parted again and stepped back into their flowers which closed over them and went to sleep.

With the help of the nurses the children had made their own paper costumes, each one as a different flower, according to their movements, and there they were, each glowing with pride and pleasure.

I put on the records and they danced with deep absorption for a full hour, and even then they did not stop but found new ways of expressing one phrase or another. It was a revelation to them and to me.

As I had once almost cried with despair, I felt tears coming to my

eyes now, seeing what wonderful response I got. I realised, of course, now, that " dressing up " had done the trick. They wanted to escape from themselves, slip into something else, another exciting character never experienced before. Still, I had the satisfaction of seeing them all join in a class for the first time—even though through the medium of a costume. After this we frequently dressed up, but only towards the end of a lesson, and the children started to make up dances of their own, based often on a fairy tale of their own choice, " The Sleeping Beauty ", " Little Red Riding Hood ", etc.

Soon Miss M. asked me to take the older girls too, fourteen to seventeen years old. There were three of four of them. This was a most difficult job, because here the emotional instability was complicated by self-consciousness. One was moody and sulked in a corner even before we had started; another joined in brightly, but left off after a few minutes. I had experienced in other classes that it helped them if I joined in and did not take any notice of them. So I just floated about in a valse, seeming entirely lost in my own movements. At last I could see all four girls moving, and had the satisfaction of seeing even a very shy girl, whose arms were crossed in defence over her chest, succeed in opening her arms, and moving them quite freely.

After this first lesson we got on well, apart from occasional moodiness, and worked out various short and easy dances in twos and fours. They always seemed to enjoy a set dance, and the first time I suggested that they should make up their own, one of the nicest girls sat down grumbling: " I never heard of a teacher leaving the making up of a dance to her pupils." It was the smaller girls, eleven to twelve years who started to compose their own dances to a theme suggested by me.

Amongst the older girls there was a particularly nice and pretty girl, Pamela. She seemed always interested and enjoyed every minute of the class. She was well-mannered and very polite. I liked watching her, as she had a lovely slim body and well shaped limbs that moved beautifully. She had thrown a knife at her mother, I learnt. In the twelve months that I knew her I never noticed the slightest bad temper in this girl. She always gave in when there was a quarrel amongst the girls.

There was Pat, quite an individualist and disliked by the others. She used to boss them about and make them look small. She had the idea in her head that she would become a ballet dancer, and practised for hours by herself to various records. She had not the slightest gift for a dancer, not even good posture. Her movements were without any expression. Her mother had died at her birth, and the father resented the child for a long time. He married again and the step-mother, young and pretty, took all his affections. Too late they both realised their mistake and tried to make amends, but the harm was done, the child had missed affection for too long.

Many of these children were unwanted or had no mother to look

after them or love them. There was five-year-old Pauline, a strong little personality, most gifted for dance and expression. I have never before or since seen such a strong willed character in so young a child. She struck us all as outstanding, but she lacked concentration and perseverance. She danced beautifully one week, and next time she sat all through the lesson, sulking or bored. She was sent to a home in London later.

Diana was a thief and a liar, but could be charming and intelligent. Joyce had no mother and had been brought up by an elder sister. She liked grotesque movements best and made up her own parts with much imagination. The saddest case was a little girl of five, who must have lived in great lonliness. The parents were separated. In her personality test she built a graveyard without any colour at all. Her movements were narrow in the extreme; she liked to open and close only her fingers. I gradually got her to move her arms and stretch her body, and she began to enjoy the bigger movements. Her great desire for love expressed itself in showering kisses on everybody around her and embracing them. She is still in the class and the result has yet to be seen.

After about twelve months, rehearsals for a display caused great excitement. A play written for children, " The Bridge of Avignon ", two sketches, five dances, several songs and a percussion band were on the programme. There was a terrific row at the dress-rehearsal, with Pat accusing another girl of having stolen some of her outfit for the play, and the accused, quite innocent, in a wild flood of tears, refusing to go on the stage. We managed at last to calm her.

The display was a real success. I would never have believed the children capable of so much concentration, learning their various parts and going through with it. It was remarkable what they *could* do. Even very small children (three to five years), did a simple little round dance to their own and the audience's delight.

Pat and Pamela had made up a duet of their own, Pat being a witch who pursued Pamela, the princess, until she died a dramatic but beautiful death. I helped very little with this dance, as I wanted them to have the satisfaction of their own creation. Even a day or two before the display Pat did not turn up for rehearsal, and we told them that they could not perform their dance. There was a great outcry, and at last peace reigned again and rehearsals went on.

Now after another twelve months have passed, most of these children have left the hospital, new ones have come and taken their places. I also have little boys joining in. They find it great fun to stalk about like giants, steam away as an engine, play circuses as " Punch and Judy ", or glide about as an aeroplane. I make up various themes for them and let them use the basic efforts freely. Each child has his favourite theme and asks for it frequently.

I can say that I find great satisfaction in this work, but let me tell you, it means the greatest concentration, observation and effort on the

the part of the teacher, and leaves one quite exhausted at the end of a class.

I am taking adult classes at the same hospital now and may some other time have the opportunity to tell you about their progress.

Lotte Auerbach.

DANCE AND ART

A stranger in a strange land feels no more alone than a young teacher in a new school, and I suppose many an art teacher after starting her work on a tide of enthusiasm feels a desperate need for something or somebody to encourage and help her and to provide some stimulus to develop her work. So, at any rate, it was with me. I prayed for someone interested in painting, and, as the Good Lord never answers one's prayers in the form in which they are asked, instead of a painter I was given a dancer. I went to a class in Modern Dance. I danced (very badly) and my spirits rose. Without knowing the educational significance of this contact at once, I could see that here was another art taught in very much the same way as I was trying to teach mine, and this gave me strength; I could see that here was a sensitive approach to movement, and this gave me an added awareness and a stimulus which affected my own way of looking at things. But at first I loved dance for itself alone, and this gave me enjoyment. It was a personal enjoyment unconnected with any thought of teaching or children and should not on this score be underestimated. Here, then, the most important links between the arts and dance and painting were forged for me, and it has been interesting to find that many people I have since met have felt the two things kin.

When a teacher of art and a teacher of dance set out to put a conscious link between the two, here they may be on much more difficult ground. I sometimes think there is no phrase in educational jargon so fraught with danger as that of " correlation of subjects " and I am sure that our trying to make the link an obvious one may result in a certain artificiality. Heaven knows the connection is there—we find we are stimulated by the same experiences, we enjoy each other's work, understand each other's difficulties, even have a common vocabulary, and there is constant evidence, too, that it is felt by those we teach. But although I have worked for a number of years with dancers, and much that is interesting has been the result of close co-operation, I still find myself unable to sit down with pencil and paper and work out in cold blood the sort of art syllabus that would be useful to a dancer or the sort of dance which would be useful to a painter. Somehow, the two should grow and develop separately and in their own right, although they may come together when it seems natural so to do. For instance, a dancer may have a certain experience in movement which could be deepened through a related experience in art; a painter may achieve a

sense of movement in a picture which is the indirect result of a personal experience of rhythm. And so on—through an infinite number of combinations.

I am now taking Training College students in Art, and these same students also take a course in Modern Dance. I am fully aware that when I give painting subjects such as the following: Moses Breaking the Tablets, Grief, Illustrations for Nonsense Rhymes, The Gale, Village Gossips—a sense of movement is often there which is none of my doing, and is more fully and consciously developed than one would expect in these students. And yet there is not lost that wonderful sense of quietness and stillness that comes in the work of a few individuals.

Sometimes some result in either dance or art may act as an impetus to further work. We have a preliminary course in Art, Craft and Needlework for all new students coming to the College. Two years ago, we, the three tutors concerned decided to work round the theme Black and White, and I worked out a series of painting subjects which included that of " Witches ". Now this subject, which was painted on All Hallow E'en proved a popular one and some of the second year students in the Dance Group were interested. They got together and evolved a " Danse Macabre " which was worked out entirely by themselves into three groups dressed in grey, black, and brown and the conflicting movements of these groups one against another were worked out in a very interesting way. They gave a performance of their dance to the college, and afterwards the first year art group asked if they could paint the same subject. They were given, in this case, the dancers' colour scheme, but the results in each case were quite individual, and, rather surprisingly, not in the least reminiscent except, perhaps, in the spirit of dance itself.

Sometimes I see a way to draw the two things together myself. I saw the Dance Group do a piece of work to one of Mozart's " German Dances ". It was developed on a formal floor pattern which continually evolved and changed, and it seemed as I watched that an awareness of pattern is a very important thing for a dance to such music, and that I could, by taking the pattern and design which is inherent in nature in shells and in insects, in cell structure and stem sections and leaves, flowers and trees get students to work out in paint pattern and design which would make them more aware of these qualities. This growth of work between us has been a very tentative thing. We never set out to do it and it has come possibly more from the students than from us. Perhaps, one day, we may feel we can give our link a more concrete form but I think it still important to believe with Blake that:

" He who kisses joy as it flies
Lives in Eternity's sunrise."

To work with a team of teachers who have much the same approach to the teaching of the art is a wonderful privilege. It means that,

because they are together in aim and in spirit each gives more than each is capable of giving individually and, now and again, some communal result will show that everything is working together for good.

M. Long.

THE USE OF LABAN LAWRENCE EFFORT ASSESSMENTS IN PROMOTING GOOD INDUSTRIAL RELATIONS

Every human relationship depends upon the qualities and character of the two or more people concerned. This is self evident in our everyday relations and stands out clearly in the relationships which have developed in marriage, in the family and in the social gathering and organisation. To a large extent we have a good deal of choice in the relationships which we develop socially but even here, as the divorce courts evidence, the personal characteristics of the two people involved often destroy good relationship which it was thought in the first flush would exist.

Since this is true in social life, how much more important is it to recognise it in industry, where the attitude of one participant to the other is so important to the effectiveness of the organisation and to the satisfaction that people derive from their work.

In industry, too, it must be recognised that employees have little choice of the people with whom they will work and throughout industry the problems which these conditions create are causing grave concern. It is the contribution which assessment of individuality, in particular Laban Lawrence assessment, can make in the promotion of good industrial relationships through understanding of personal characteristics that is the purpose of this article.

Industrial relations depend upon many factors but the principal factor is that of recognising the individual in the job. For a very long time it has been recognised that for one reason or another, certain people in industry are suited to particular jobs. More spectacularly it is obvious that certain people are quite unsuited to the jobs they undertake—the proverbial square peg in the round hole.

If we could ensure that a large proportion of the workers in industry were suited to their occupation in outlook and capacities we should have done much to take away the frustration and irritations which bedevil the contacts of one man with another.

This is the urgent need of our times emphasised on account of the changing relationships of Employer, Management, Technician and Worker which has come about over the last two decades or so. No longer can we accept the methods of our forefathers in industry and it is essential to recognise that the new situation gives recognition to the individuality of a worker and consequently to the way in which he works with his fellow men.

In practice it has been found that industrial atmosphere or climate is vastly improved by the following types of action deriving from assessment:

1. THE FITTING OF THE PERSON TO THE JOB

That is, by selection of the person most suited by capacities and general aptitudes to fulfil the requirements of the job.

Where the occupant of a position, particularly in the sphere of management, is obviously carrying out a good job of work the effect of this on those who deal with him is obvious. To both subordinates and superiors he will carry that assurance and authority, the recognition of which is the first part of a good relation.

Every position from operative to Managing Director requires different capacities and aptitudes and the first step is to derive these accurately—by analysis and observation.

A typical list of requirements for the post of Weaving Department Manager is as follows:

Recognition that the experimental work of the department is aimed to develop the quality standards of the yarn produced.

Understanding of technical instructions and ability to relate these to design requirements.

Ability to analyse results of experimental work, to report causes of faults and to suggest means of correction.

Good housekeeping—setting standards of cleanliness and tidiness, to keep department " neat, spick and span ".

Balance between practice and theory—willingness to take off his coat and get down to the job himself.

Ability to fit into a team and to stimulate co-operation from other foremen and managers.

Guidance, instruction and training of operatives in a specialised field.

Initiative in the running of the department—recognising stage at which to report results to Directors and at which to seek guidance on policy—a certain independence of mind.

Appreciation of the technical means of realising designs—use of outside assistance to consult on projects and results.

Ability to experiment with designs on recognised principles and to judge the effect of patterns artistically.

Wide range of judgement of effective work combining taste, technical considerations and cost to be able to advise from own experience on projects.

Descriptive ability in reporting possible errors in spinning and weaving and their cure—confidence in own techniques with exploring outlook of mind.

Ability to maintain a high standard of quality in production and to keep machinery in best running order for the purpose.

Decisiveness where no fixed standards are laid down—ability to set standards in relation to requirements.

Development of good supervisory relations with operators—clarity in giving instructions—promoting trust through fair dealings.

Elementary planning of work sequence, close supervision of work as being carried out and co-ordinating work in the department.

Translation of general directives into action in accordance with the firm's policy.

Broad conception of the nature of the job, realisation of precise nature of the job and ability to decide priorities of work, particularly between needs of production and experimental development.

Purposeful long term ambition to enlarge scope of department on production side, having regard to market possibilities and limitations of space and capital.

It will be seen that this is a very special set of capacities and the task of finding a man to fulfil them is quite difficult.

The next step is to assess the individual applicants and to show which of these capacities he can:

(*a*) Use immediately in the carrying out of the job—*Active capacities;* or

(*b*) Develop by training and practice to become active—*Latent capacities;* or

(*c*) Need supervision in their application, provision of specialist advice or delegation of duties—*Lacking capacities.*

The procedure briefly is that an interview is carried out at which a Laban Lawrence assessor observes the movements and efforts of the candidate while the candidate is being interviewed as to his background, experience, education and training.

Following this the assessor analyses his observations and presents an assessment in the following form: This is a typical example—in this case specially constructed for the job of foreman.

LABAN LAWRENCE PERSONAL EFFORT ASSESSMENT

Purpose of Assessment :

Foreman

Active Capacities : can be immediately utilised in the carrying out of the job.

Identifying self with the specified job.
Realising precise nature of the job.
Understanding technical instructions.
Guiding operators in procedure.
Supervising instructions given.
Appreciating standards of quality.
Maintaining standards.
Co-ordinating operators' work.

Latent Capacities : can be developed by training and practice to become active.

Instructing and training operators.
Introducing techniques to operators.
Keeping superiors informed.
Interpreting firm's policy.
Organising work going through.
Co-operating with other foremen.
Decisiveness where no fixed standards are laid down.

Lacking Capacities needing supervision, provision of specialist advice or delegation of duties.

Translating instructions into action.
Planning ahead organisation of work.
Enlisting operators' active support.

General Aptitudes

Has great difficulty in fitting himself into a position; lacks adaptability and the power to seize opportunities. Pursues his work with a dogged persistence. Is obsessed with the personal sense of duty or purpose and cannot be objective.

Appears keen to use his hands and probably possesses some technical dexterity. Is straightforward, steady; achieves power in fulfilling a clearly recognisable duty. Often afraid to exert himself.

Has a capacity for inventive ideas. May feel that he is not justifying himself; seeks always to find his level. Is observant, especially for discrepancies. Shows a certain acquisitiveness.

Lacks sensitivity and possesses sincerity in personal relationships. Makes a weightless sort of impact upon people; judges narrowly; can superintend but not manage.

Where several such assessments have been made the most suitable candidate can be judged by a process of examination of the assessment and relation of the various proportions of active, latent and lacking capacities, and the way in which these capacities will be used in the position under consideration. The process of eventual selection requires a good deal of analysis and consideration since there is no means of measuring. For instance, the number of capacities which are active, latent or lacking is sometimes of little guidance if some of them are more important than others or if the general aptitudes show that the applicant could not fit in with the remainder of the team with whom he has to work.

Over the last few years some 400 assessments of this type have been made for various positions in industry and to date it can be said that the selections that have been made have shown a greater certainty of fitting the right man to the job than by other means. The following list gives the type of position for which assessment has been carried out:

(*a*) General Manager.
(*b*) Works or Mill Manager.
(*c*) Overlooker in Textiles.
(*d*) Foreman.

(*e*) Personnel Manager.
(*f*) Salesman of a Service.
(*g*) Chief Surveyor and Chief Estimator.
(*h*) Building Manager.
(*i*) Steel Test House Manager.
(*j*) Production Study Technician.
(*k*) Rate Fixer.
(*l*) Designer.
(*m*) Production Control Manager.
(*n*) Storekeeper.

etc., etc.

Experience shows that the outstanding feature of the selections which have been made in these hundreds of assessments is that the man, after selection, whether he is brought from outside or from the factory itself, has been accepted by the work people and staff and has not only given satisfaction in the performance of his duties but has maintained his position in good relation to the others.

To cite a particular case, in a Textile Mill a requirement arose for a Cost Accountant and after assessment of some six applicants (on a short list derived from study of their written applications) selection was made.

In some ways this selection appeared to be difficult but very soon the management of the concern came to recognise the suitability of the man and are now loud in their praise of him not only for the work which he does but also because, as they say, he has fitted into their organisation extraordinarily well. This is one example of many and demonstrates how important such assessment is in selection and its effect on reducing the antagonism which is so often experienced by new comers.

2. THE TRAINING OF THE PERSON TO FULFIL THE JOB

It has been said that most of us are capable of 50 per cent. more than we carry out or than we are required to do and the use of Laban Lawrence assessment to indicate the way in which this extra 50 per cent. of our present capacity can be developed is perhaps one of its most useful aspects. It will be recalled that latent capacities are defined as those which can be developed by training and practice to become active. In many instances in industry assessment has shown that the training would fit a man for the job and make him therefore more acceptable to those with whom he dealt.

In one recent case a firm requested assistance in deciding the promotion line for one of their staff who held a comparatively junior management position. They felt that this man was capable of taking a higher position which was vacant. At the same time the man himself had the feeling that he was not using his capacities to the best advantage for himself and the firm and was therefore frustrated. This had quite adverse effects on his relations with some of the staff of the organisation and there was a good deal of unpleasantness all round.

On assessment it was found that this man had a great number of latent capacities which, if they could be developed, would fit him admirably for the post of General Manager which was vacant.

It was therefore suggested that he take a course of training in Management and this was done. By study of his general aptitudes the method of training was adjusted to give him the sort of guidance which he needed personally and after some three to four months' training he was appointed to the position. The results of this training have been that he is doing a very good job as General Manager of the organisation, his latent capacities are rapidly becoming active following the training, and through practice. Even more important is the fact that his whole attitude to his colleagues, based on a surer foundation and improved relations all round, have led to increased efficiency both in his work and in that of the people he now controls.

Many instances of this kind can be cited and the guidance of Laban Lawrence effort assessments in the design of courses of training for Management, for Foremanship, for Production Study and in Operative Training has proved to be outstanding.

On the average it can be said that assessments show an equal proportion of active, latent and lacking capacities, and this illustrates the scope that there is for training in industry as well as for other means of developing individuals with consequent efficiency and improved working relations.

Occasionally a man is found who has a distinctive set of capacities and the action to be taken in such cases has to be carefully considered. Two cases will suffice to illustrate this.

1. That of a Production Manager whose capacities were equally divided between active capacities and lacking capacities, having only one latent capacity. This man was seen to be quite fixed in his methods of dealing with the task and incapable of adapting himself to the position. The analysis of his capacities showed that there was little possibility of training him to develop in the job and it was therefore necessary to consider what action should be taken. It was decided that in order that he should be able to operate successfully in conjunction with the other managers of the firm it was essential to define a restricted sphere of activity in which his active capacities could be effective. A complete, detailed specification of his duties and authority was therefore prepared and certain of his duties delegated to others. The setting out of defined, systematic ways of communicating with the rest of the staff resulted in a clear cut working relationship being established and a vast improvement in the atmosphere created. Particularly his contact with the Secretary of the firm improved and they were able to carry out a scheme of reorganisation together which their previous antagonism had prevented.

2. The case of a Chief Clerk whose complete inability to supervise an office of forty clerks had resulted in a situation which had the effect of setting the whole staff at loggerheads with each other and with the

Chief Clerk himself, of an excessive amount of overtime being needed and a general disruption of the efficiency of the firm resulting in late documentation and complaints from customers.

At first it was thought that what was needed to set the department right was a new system of working, but after assessment of several people in the firm is was found that two things were necessary:

(*a*) The Chief Clerk should delegate all his supervisory functions leaving him to concentrate on the commercial aspects of his work and should avoid the need for controlling and co-ordinating subordinate staff.

(*b*) At the same time an Assistant was appointed and it was necessary to train this man whose latent capacities showed that he was capable of developing a good team spirit in the department with effective working.

Both these actions were carried out and the results within six months were quite staggering. They can be summarised by saying that the department now works no overtime whatever, the atmosphere is a pleasure to encounter, the whole department is neat and tidy, the previous Chief Clerk has improved considerably in health and is much more popular, and from being the most troublesome department of the organisation this is now the show piece. Fundamentally this change of outlook stems from the action which was found possible after assessment and which had not been appreciated before.

3. BUSINESS ORGANISATION OR FITTING THE JOB TO THE MAN

The organisation of business depends upon the functions which are to be carried out and the way in which these functions are fulfilled by the responsible functionaries. In consultancy practice there is a frequent demand for the consultant to make a survey of the business as in normal conditions the General Manager is constantly surveying the efficiency of his organisation; the management structure, the methods of operation, the specialist functions, the line of authority and all those aspects of management which make the organisation run effectively.

The great contribution that assessment can make to this process has recently been brought into prominence and the necessity for an understanding of the people involved before effective organisation can be carried out has been more than proved.

To illustrate this we will take a recent case where the whole of the management staff were assessed during a course of business survey and from these assessments it was possible to propose to the Directors a new scheme of management organisation which, while effectively carrying out all the functions required, used the people concerned to the very best of their abilities. The following are some of the recommendations which were made consequent upon these assessments and which, when carried out, gave the firm not only a much greater potential in production but crystallised the aims and objectives of the firm and of all participants in it.

Mr. "W". This man was assessed for suitability for General Management. The fact that his aptitudes were always emotionally charged meant the possibility of his upsetting other people in pursuing the management function. It was therefore recommended that his function be defined as that of Development, Maintenance and Methods Engineer, a position which precluded the possibility of his coming into emotional disturbances with other people and which constructively used his capabilities to the full. It was noted that he would have much to contribute to a management team and that the discipline of working as part of a team would give a further impetus to the development of his latent capacities.

It should be noted here that the building up of team work in an organisation is one of the criterions for the development of good, harmonious relations and it is only by the assessment of the individuals that the possibility of team work can be discovered. There is a good deal of necessity for adjustment in a team and unless the members of that team can make the necessary adjustments in their attitudes, the team work will suffer.

Mr. "X". This man was considered for the position of Production Manager but it was found that whilst he showed obvious abilities for some work, his effectiveness in dealing with people was dependent upon authority and the maintenance of a certain prestige. His lacking capacities led to the proposal that his present function should be limited in scope to that of Production Controller, which position used his technical qualifications to the full. In practice it has been found that he has brought to this job the sincerity and discipline shown in his general aptitudes and is making a great success therein.

Mr. "Y". The third man was assessed for the position of foreman, but it was found that his capacities called for a consideration of his promotion to a higher position of Department Manager. This was one of those rare cases where a man had a high proportion of active capacities contrasting with no lacking capacities. The management were told, however, that the effective use of these capacities depended upon his being given the right sort of opportunity. In this direction it was felt that the confidence shown in him would be justified and if he was made a member of the management team there was every possibility of his developing a high executive ability.

Mr. "Z". This man was assessed for the position of foreman and from the assessment it was impressive to see his ability to develop to a highly skilled degree of foremanship. He illustrated clearly the need for stronger and clearer direction from the management and his keenness and dogged persistence together with a reluctance to exert himself, pointed to a need of some power of direction behind him.

From this and other assessments with regard to foremen it was found that some form of foreman training was necessary and a scheme of foreman training by discussion group was instituted for that purpose.

In all, more than fifty assessments were made and a clear indication

of the way in which the firm should be organised was derived. The guidance which the assessments give in this process was such as to make the recommendations certain not only of success in organisation but of a continuing improvement in the internal working relations of the firm, furthering the "family spirit" which it was the objective of the directorate to encourage.

CONCLUSION

Assessment by the Laban Lawrence technique is developing rapidly and its uses in industry have already shown it to be very successful. There is still a good deal of work to be done both in development of the assessments themselves and even more in the way in which they are used. Too few people are taking advantage of this unique assistance and too many problems of industrial relationship are being tackled on an *ad hoc* basis without any objective and reliable way of considering the individuals whose actions form the basis of these relations.

In one particular sphere in industry there might be found a further fruitful field of endeavour for the use of Laban Lawrence assessments. At present, the assessments are used in conjunction with the top management of a firm and action such as that described is agreed upon. There is the possibility that explanation of the appropriate parts of the assessment to the individual assessed and perhaps to those with whom he deals would lead to better mutual understanding between them.

An experiment in this direction is at present being carried out with three men—section leaders of a large department. Results to date are encouraging but not conclusive, although it is exciting to see from month to month the development of the relationship between the three men and their manager. Each is coming to appreciate the other fellow's point of view and work with him effectively and in harmony.

Finally I should like to record that to have been concerned in the development of the use of Laban Lawrence techniques in industry has been for me a great privilege and a great source of satisfaction as I believe we have here the means of advancing industrial efficiency through the proper understanding of men in accord with the needs of our time.

C. D. Ellis.

REPORT ON TOUR OF CHAPTERS OF THE AMERICAN INSTITUTE OF INDUSTRIAL ENGINEERS ON THE LABAN LAWRENCE PERSONAL EFFORT ASSESSMENT FOR SELECTION AND TRAINING

I was glad to accept the invitation of the A.I.I.E. not only so that I could see a lot of the U.S.—which I have enjoyed very much—but also in order to co-operate with industrial engineers having similar aims to my own.

Travelling right across the country as I did I was impressed by the different set-ups for each chapter. At each town the way in which the main meeting had been organised was different; maybe a large

auditorium had been borrowed or a room at a café had been hired; a dinner meeting with a fee charged arranged at a large hotel or a more intimate meeting gathered together in a lecture room at a university.

I tried to adapt the presentation of my material to these varying needs. My common aim was:

(*a*) To respond to the interest shown in the Laban Lawrence Effort Assessment for Selection and Training and the curiosity as to how the techniques work and what they have achieved.

(*b*) Convey the new approach to personnel and work problems inherent in the professional specialised techniques so that people could immediately begin to observe other people's efforts and conduct their own amateur research. My general impression is that I succeeded partly in realising both aims. Audiences have understood that movements can be observed and recorded accurately but the general run of questions has indicated:

1. They have not altogether been convinced that movements can be understood other than as purely physical motions nor accepted the significance of the body/mind effort seen in the quality of the movement.

2. They get rather tied up with the word explanation of the efforts ("Light", "Strong", "Bound Flow", etc.).

3. They *do* appreciate that the significance for appraisal purposes depends upon observing the co-ordination of the separate efforts and the composition of a complete operation.

People's curiosity has not been fully satisfied just by my outline of the complex process of observation analysis, matching with the job specification and building up the report form of the appraisal, but most people have felt that it sounds . . . well . . . a feasible technique which they could certainly understand more clearly with further study.

If I have not always satisfied curiosity I have often created it. Many former sceptics confessed to having been converted and want to know more of what they now recognise to be effective and potentially powerful techniques.

From my own casual observations following the meetings I am satisfied that a majority of the people have been provoked to try and follow up their interest and will probably discuss certain features for a long time to come and possibly try to carry out observation of other people's efforts, especially in their own plants.

For a presentation of the techniques which could not aim to go beyond the introductory stage I do not feel dissatisfied with the results. Organisers have told me that they have never seen the audience at any of their meetings so continuously attentive. The people's attentiveness must surely be a reflection that they have been struck by the possibilities of the subject matter. I wonder now what will be the follow up ?

Most people are somewhat bewildered by the technical terms but recognise that the Laban Lawrence research offers a new approach and a new way of thinking. With some individuals the whole thing will have

" clicked ". The majority will, to a great extent, inevitably translate what they remember into terms more familiar to themselves and thus lose the essentials of the new approach. Whether or not this is true there ought certainly to be a lot of argument going on.

Because the audiences have been attentive and, almost without exception, the meetings have been well attended, I think that the organisers will vote that their hard work has been worth while. Publicity has generally been good. For my part I have been glad to contribute to getting the A.I.I.E. more known especially as regards the newer chapters.

The line to follow in advertising the meetings was, I think, struck exactly right at the beginning and I admire the way in which what must have seemed a formidable project—a new technique, unorthodox methods, unknown speaker—the way in which this formidable project was tackled.

I had to try and make my presentation live up to the publicity and desired also to reveal my enthusiasm in talking about my work to American audiences. This was for me something out of the usual run of business engagements. I detected, I thought, a close identity of interests as I got to know some of the A.I.I.E. leaders and I came to admire the integrity and aims of the whole organisation. I felt that there was no need to devise any calculated presentation but just forge ahead and freely present as much as I could—or I'd got.

The result (from the audiences' point of view) was a lecturer on an industrial topic who somewhat unrestrainedly cavorted about the platform and even had the audience swinging mallets about with some danger to life and limb and the crockery on the dinner tables or varying their " body attitudes " in their seats. My question now is whether the demonstration part of the presentation may have detracted from the subject matter.

In answer to this the organisers testified that the audiences' response was in the form of a serious and concentrated attentiveness. Few will believe that an entertaining presentation must indicate a lack of profundity in the subject matter. And I am satisfied that the stimulous given can lead to a serious follow up.

I was accused, or praised, about my salesmanship and showmanship. Too obvious salesmanship could easily build up a sales resistance. As the subject matter is essentially something that has to be researched into activity and not just treated passively, any sort of resistance would defeat my aims. I would rather have active controversy. On the whole, however, I am encouraged to believe that the subject matter has been clarified by the demonstration. What I cannot judge is how active people will be on their own account.

The most interesting impression, to me, follows directly from the method of presentation. Had I simply outlined the techniques in a " technical " manner I might have been thought to have been preparing to set up a business and sell appraisals in U.S. But my " salesmanship "

was applied to the research itself, not simply to its results, and questions about the practical possibilities have been, for example:

"Is there anywhere in America where we can learn more about this?"

"Where is it possible to get training in this work?"

"How long does it take to train an observer/assessor?"

In a country which seems to me to go for whatever can most be done in a hurry I have been gratified that no surprise or dismay has resulted from my reply that full training takes from one to three years depending upon the individual.

There seems to be a general acceptance of the vast amount of research behind the techniques and recognition that America ought to be in on their future development without expecting anything to happen overnight.

From the point of view of what I have wanted to promote—and I have been anxious to prove a good ambassador of Laban's research—I am confident that people have got hold of the right ideas. But how long will the effect last? What will be the practical reactions? Where do we go from here?

Whatever the answers to these questions I think that the talks have been justified for their educational value. I have not been trying to set myself up to educate industry but in doing my job I am all the time bringing to industrialists the significance of Laban's whole research.

People all over the world, in all spheres of activity, are becoming aware of what Rudolf Laban has achieved. It is my opinion that in the years to come there will be a great extension of his work. I could not dwell too much in my lectures upon his personal achievement or my words might have been construed simply as an expression of a pupil's regard for his teacher. However, it has been rewarding to me to notice that often a greater significance has been recognised in Laban's discoveries beyond what I have stated in relation to the industrial selection and training techniques.

I think that industry has been developed to the point where the sort of knowledge of human effort that Laban has discerned is needed urgently. This "knowledge" is incorporated in the selection and training techniques—in the principles of individual suitability, development of a person's potentialities and so on—Laban sees that effort, in terms of movement, is, as it were, a common denominator of human activity. There is evidence that my audience have been interested in the philosophy of this "common denominator" without my having attempted to deal with my subject so ambitiously. There will be different opinions of the validity of the research and the effectiveness of the techniques in industry. Personally I am happy to have started something through the A.I.I.E. along the right lines.

Warren Lamb.

13th December, 1952.

(*Transcript of a recording made for the A.I.I.E. Annual Conference 1953.*)

THE DIAGONAL SCALE

(The second of a series of articles on Space Harmony)

In observing man's actions we notice two main tendencies: to lie, sit or stand thus assuming certain positions, or to move about constantly changing these positions until one of them is finally held for a while.

I am writing this in a railway carriage. Observing my fellow-travellers, three of them, I see them each occupying their corner seats with a different position. All are reading. But now and then one of them is changing his position, and I notice the following ways of doing so. While two of them seem to sit in their corner with vertical stress rather like a pin in a cork, balancing their weight on a base provided by nature in their own body, the third one is carrying his weight on a slant using the help of the arm-support to retain his position. All have changed their positions several times now, and one has even got up and sat down again. He lifted himself rather nicely by using his legs vigorously immediately shifting his whole weight on to them and without for one moment losing his vertical carriage. The train is stopping now and up goes my vis-a-vis, the one who needs an arm-support. He rolls himself up, pushing his head out of the window, his seat still hovering over his place, and again his weight supported by his hands holding on at the sides of the window. His question asked to the station-master, he rolls himself back on his seat, with rather a "whang", swings his body into the corner bouncing once or twice up and down. He is not really as floppy as you might well think from my description, but he rather seems to enjoy the go of his movements, and his resting or rather positioning is in readiness to roll or swing or throw his weight over into the next position. Very unlike our man No. 1, who used his legs so decidedly when heaving his body up, the one opposite me uses the centre of the body for the changes in his position and lets his limbs follow this action. No. 3 whom I have not yet particularly described, is much the same as No. 1, but he seems to be more aware of the symmetry of right and left in his body. His position is rather more sideways than vertically stressed, although he too supports himself within his own body without an outer help. He crosses and recrosses his legs slightly swaying his body to and fro. He appears very firmly seated moving his legs and arm independently from his trunk although in good relationship to it.

In dance we are much concerned with the progress of our body through space. Different periods have created different styles of doing this, much depending on outer and inner circumstances such as fashions, buildings, means of transport, ethical and moral ideas, and a philosophy of life in general. The complexity of our contemporary life calls for a similarly complex use of man's faculties in his dance. These spring from his physical, mental and spiritual make-up. The desire to recognise the simple rules which govern the medley of our utterances in art and life becomes understandable.

Rudolf Laban has made it his life's work to search for the fundamental springs in human behaviour and found them revealed in man's movements. He discovered amongst others two main fields of approach, the study of "effort" and the study of "space harmony". Although these two fields are closely inter dependent, he finds it useful to look at the one through the other, i.e., to study space harmonies arising through effort sequences and effort rhythms treated by space harmonies.

In the same way as my last article on "The Dimensional Scale" this one will keep to questions of space harmony or the study of man's movements seen from that particular angle. In telling you of my fellow-travellers I have already mentioned how two of them are supporting themselves, I might say, in a static way, holding their weight well equilibrated in their moments of immobility. In order to change their position they have to use their limbs decidedly, especially the legs. The third one carries his weight in a mobile manner. In order to hold his position he has to support himself on the objects around him, such as the back of the seat or window frame. His shifting into another position originates from the centre of his body. We often see people, especially when they are lively or excited, giving up the security of a well-balanced static position. One has only to watch footballers, how their body lies aslant in space, as if flying, when in a heated game. The desire to dissolve the ordinary downward drag of gravity, to be able to fly through the air is in man very strong. This inner set up makes a variability of bodily responses which plays between the stability of dimensional movements and the mobility of oblique ones.

An art which has an educational and therapeutic as well as an aesthetic value cannot exist without the binding laws of harmony. Rudolf Laban has not only discovered their principles in the art of movement and the art of dancing, but has also shown them to be at work in our everyday life behaviour. It is the selection, order and relationship of our movements in space which give a harmonic value. Rudolf Laban has made us acquainted with movement scales in space which are the equivalent of tone scales in sound. The dimensional scale of which I wrote last time is one, and the diagonal scale which I am mentioning to-day is another. Each of these gives an ordered sequence of movements based on one fundamental principle, that of stability in the dimensional scale, and of mobility in the diagonal scale. There are also other scales in which the movement sequence depends upon the inter-relationship of the dimensional and diagonal scales.

In the diagonal scale we see how the three dimensions or six dimensional directions of up-down, left-right and backward-forward eliminate one another. The centre of gravity which had its static security is now flung or dragged into a direction which may be high-right-forward at the same time. In other words, it follows an impetus which is directed obliquely or diagonally away from the body centre out into space. We find ourselves in a state of extreme mobility,

which requires a harmonius adjustment if the élan which is obviously present in it is, on one hand, not to be frustrated by wrong interruptions, or on the other hand, exaggerated, thus leading to chaotic collapse.

The diagonal movements have flying and falling tendencies. There are two open directions upwards and two downwards. We call movements " open " when they are on the same side as the leading limb. Two closed diagonal directions take the limb across the body upwards and two across downwards. The alteration between flying and falling trends is a natural one. The diagonal scale consists of eight movements which embrace all the possible states of pure mobility, where transiency only exists and where no position or definite character is achieved. Flow and continuity are the outstanding features. The sequence of the diagonal scale for the right side leading is as follows:

right-high-forward (open)/left-deep-backward (across)
left-high-forward (across)/right-deep-backward (open)
left-high-backward (across)/right-deep-forward (pen)
right-high-backward (open)/left-deep-forward (across)

For the left side leading:

left-high-forward/right-deep-backward
right-high-forward/left-deep-backward
right-high-backward/left-deep-forward
left-high-backward/right-deep-forward

All these directions run through the centre of the body thus requiring its active participation. Consequently the movements cannot arise from a collected concentration as in the dimensional scale, but follow the swing, vivacity and impetuous rush coming from within.

Lisa Ullmann.

ARCHITECTURE AND DANCE — Part Three

We are constantly subject to varying forms and degrees of spatial enclosure, our awareness of which is usually subconscious. The primary source of our experience is visual, though this may be supplemented by the other senses. Thus, lost within dark caves, one might, by the sense of touch, feel the nature of the enclosure, and by sound distinguish between the narrow tunnel and the broad cavern. The radio play makes use of sound associations: contrasting high and low, near and far—the voice in the room against sounds coming up from the street—contrasting echoing footsteps in the cathedral with sounds from a more confined space, and by the contrast of movements which pass by, approach or retreat. Thus used, visual scences may be transcribed into a backcloth of sound. In many ways, too, experience of architecture and dance may be enriched by associations of sound, movement and space.

Moving in a room, bending down to pick something up, or stretching out in a yawn one rarely strikes a wall, for approaching the enclosing elements one's movements become automatically restricted, creating a

bodily tension. Spatial experience is held within, and yet reactions may be perceived in small shadow movements—beneath the low ceiling perhaps slightly rounded shoulders, or lowered head. The enclosing planes may be inclined like the slope of the hillside or the ceiling shapes in an attic room, and the pressure will be felt diagonally. Walls may be solid, or of glass of varying transparency, and volumes may be virtual—a rectangular space defined by its corners, a plane by a row of columns. In unhappiness and uncertainty, in sex and hunger there is built up a tension, the release from which is found pleasurable—this is also the physical basis of humour. Moving from the dark alley to the sunlit square, from the gorge to the hilltop, there is experienced a release, almost a desire to stretch out and breathe in. Within a space the limbs feel an impulse to move more freely, to escape from an area of tension to one of relaxation. Space may broaden above or below, to the front or behind, and one may feel lifted up or pressed down, drawn forward or pressed back. The term " the flow of space " is used; this flow is not external to man, for it is a muscular feeling within the limbs.

The tension of the wall is twofold at the corner. In peasant architecture and that of certain modern architects there are found characteristic corner treatments. Tension may be released by opening out the corner, dissolving one space into another diagonally, or by the use of the corner window. Alternatively, the seclusion and security of the corner may be emphasised by making there a nook seat. In the café or the inn, there is preference for the seat against the wall or in the corner. This desire for shelter is perhaps a (long since redundant) manifestation of the instinct of self-preservation. The architect must realise that a function of the wall is to provide this shelter, and however satisfying openness, light and space may be, there is the need for occasional withdrawal for darkness and enclosure.

The most fundamentl form of spatial enclosure is in man's first dwellings—the cave, the hole in the ground, the wigwam, the mud hut, the igloo. Corresponding to these forms is the space created in dance, when the limbs simply pivot about the body. As a dance theme this is a sphere of movement which may be explored and extended. Opposing the use of space in cave-like forms, where it is felt as " contained ", are those in which it is " left over " flowing between mounds or rocks, in a museum among free-standing sculptures or among the circular huts of a native kraal. The corresponding use of space in dance is when movements curve in towards and then away from the body, movements involving greater concentration and muscular co-ordination. Generally these concave and convex forms may be seen as the space within and the space between buildings. There may, however, be sculptural forms internally, as in a free-standing stone fireplace and chimney, and in space contained externally in recessed balconies, by covered walks or within courtyards.

As an outcome of modern structural techniques, methods of heating, and the possible use of large areas of glass, interior and exterior may

dissolve into one another and in consequence be more closely related. The immediate perception of space within a building is always overshadowed by a consciousness of the broader environment, so that the town house is designed more openly and that in the country with a greater sense of shelter.

Movement in a building may be straight or curved, to the left or right, at right angles or obliquely, up or down by ramps or steps. A simple movement may lead through complex space: the narrow, the wide, the broad, the high; spaces which change suddenly or gradually, space straight, angular or curved. A more complex movement may be made within a simple space, like a winding path in a walled garden, in which spatial relationships are produced by going near to, away from, parallel to or diagonal with. Experience is not formed by individual elements of space and movement, though emphasis may be on either, but rather it is "space-movement". The two are interwoven, as movements of the body and the limbs are in dance—and indeed, movement through and around a building may be seen as the floor pattern of dance—while the extension and contraction of space may be likened to movements of the limbs, especially those of the arms. In this parallel is the common basis of composition and experience in architecture and dance.

In critical judgment of architecture, dance, painting and sculpture, use is made of the term "balance". This very word is a key to the subconscious principles by means of which one shape is related to another. The child in its attempts to walk, or in play balancing one thing upon another, arrives at an empirical knowledge of gravitational and mechanical forces. The architect in calculating a structure has a mathematical knowledge of forces which tend to overbalance, to cause turning or twisting, which create tension or compression, and if his building is to stand, he must be satisfied that there are opposing forces to equilibrate them. Forces may extend from or concentrate on one point, may act in one plane or in many.

Form in painting and sculpture—the balance of lines and shapes—is almost immediately perceived: in architecture it is only arrived at after movement through and around the building, involving sequences of experience. Composition in architecture is thus twofold—in an external visual relationship of shapes and in the inner feeling. The flow of space or of the limbs may be in different directions, may grow out of, cut across or counterbalance lines of circulation or floor patterns. These forces may complement one another, or cancel each other out, and any sequence is composed of elements of unbalance and balance just as music grows out of discord and harmony.

Dance may be more sculptural where one is conscious of the body as a centre and of individual movements and positions. Such movement may be regardless of the physical surroundings like that of Isadora Duncan, or show a sense of relationship with it. Movement may be made which envelops space rather than passes through it. The limbs

and even the body may, like curved blades, carve out forms in space: dancers such as Mary Wigman have this vocabulary. These forms of movement express different temperaments and may be interwoven to evoke opposing moods. The sculptural mover is literally more " self-centred ", may be strong-willed, even aggressive, and such a person will find difficulty in subordinating the self to a more spatial form of movement.

Moving in the landscape one is subject to spatial stresses, to which children, less inhibited in their actions than adults, readily respond. Drawn on by the sunlit clearing in the wood, rolling or running down the grass slope in the Japanese garden, there is always this feeling for movement in relation to the surrounding form and space. Broad lines of movement take the main circulation, while more intimate paths wind among trees or proceed by leaps and bounds across the rocks. Movement with or against gravity evokes moods which one may give way to or fight against, as one sinks down into the valley or feels the challenge of the hill. In climbing a hill, a path may ascend directly or spiral gently round. If a building be successfully sited, then the ground itself will take on a new meaning and be something more than before, entering into a new and more dynamic relationship. The desert, the mountainside will each have its own limitations, possibilities and suggestions. Architecture may have a smooth or broken skyline, horizontal or vertical emphasis, merging with or contrasting against the surrounding forms. It may ride the curves of the site like a ship, or stand out jagged against them. A structure may grow out of the ground or stand poised above it, be earthbound like the Pyramids or soar above, scarcely deigning to touch the ground, like the modern achievements in reinforced concrete: the architect may contrast these two elements within one building.

Man identifies himself with the structural forces in a building, and thus in seeing a great mass bearing down on to small columns feels himself in a similar situation. Where structure is clearly expressed —the oak beam bearing on to the stone wall, he derives an inner satisfaction, and thus in some ways the simple and massive forms of Stonehenge may provide a deeper experience than certain more complex technical developments. Equilibrium may be maintained by simply setting one stone upon another, as in the Egyptian temple, or by a development as in Gothic vaulting of forces and counter-forces, the flying butress. A tree may grow up directly, but growing on a hillside or struggling for light its contortions in one direction demand counter growth in another. Similarly in dance, positions of balance easily maintained may be contrasted with those demanding counter tensions. This is reflected by the comparison of Greek statues with those, say, of Michelangelo whose inspiration was often the nobility of human suffering.

In his creative activity man extends himself into space and time and against gravity: architecture and dance are an extension of this

personal struggle. Standing out against the world, man's posture differentiates him from the other mammals, and he has developed a peculiar sensitivity to this vertical axis. In the growing plant, in the shoot pushing through the dark earth to the light he sees an upward striving, a similar conflict with gravity, and it is significant that in the temples of Egyptians and Greeks columns were ornamented with the lotus and acanthus. The fallen tree, the ruined temple have a strong emotional symbolism, for there man sees the triumph of the forces to which he must succumb in sleep and finally in death. In the horizontal is freedom from strife—it is the calm sea, the bishop's blessing. The vertical and horizontal have an active and passive stability, and where inclined forms are found in architecture, dance or painting they have a dynamic quality due to associations with unbalance. Modern dancers have taken different aspects of human experience for their own interpretation. Doris Humphrey enlarged the vocabulary of her movement by the development of swaying and the automatic compensatory movements, creating in dance a drama, approaching a point and either succumbing or recovering. The interaction of man and gravity results in his moods having characteristic expression. In unhappiness or defeat there is a weakening of the will, a loss of inner strength, and bodily posture may give way to the gravitational force, while in triumph the will is strengthened, and he may stretch out against gravity. Movements of the legs and dance steps echo these moods so that the feet may gently touch the ground or stamp upon it, sink into or jump out from it.

Just as he saw the forces of nature directed at him, either helping or hindering, so man's spatial conception centres in himself, and his movements are related to up and down, in front and behind, and sideways. These ego-centric axes of reference are determined by the particular nature of his body. Projected outwards they become the walls, floor and ceiling of the room. The flow of lines in a building, landscape or painting—the way in which the eye is led—corresponds to the use of the eyes in dance. Visual relationships, rhythms of vertical and horizontal are closely parallelled by musical rhythm. Of all the various dwellings, beehives, burrows, the nests of birds, it is only man who lives within the rectangle—this is a characteristic unit of human thought. The most important thing in the composition of a painting is the rectangle of the frame. Forms are not seen in themselves, for dependent on their position on the canvas will be shapes created which are "left over". Curves may move towards or away from this surrounding rectangle and inclined lines contrast with the vertical the horizontal. To the dancer the walls of a room provide a similar reference, not only in one plane but in three.

In the beginnings of dance, as seen to-day among the primitive peoples of Australia and India, there is a participation of the whole body with a unification of the senses. With the development of thought creations of architecture and dance have been produced consciously, and therefore have satisfied only the more obvious and visual needs, while

the more subtle and often more important relationships of which man has been unaware have been overlooked, and he has suffered in consequence. Dance in its origins was not only of arms and legs, but involved strong curving movements of the spine. The body opened out and arched backwards or curved and closed forwards. Movements such as these are rarely found in folk dance and unknown in classical ballet. Both folk and classical dance reflect stages in the development of man intellectually at the expense of his inner feeling. Lost, also, to a great extent, is the sense of movement in relation to the surroundings. Where this exists in primitive dance it is not so much the adaptation of dance to a particular setting as a subconscious reaction to it. With modern educational dance the teacher will find dance arise within rooms of different shape and size, rooms with limitations, too large or too small, too long or too low, but also rooms with possibilities. Even in the ideal room, dance will reflect that it has been produced within an enclosed space. Thus in dancing a circle within a square room one is immediately aware of the corners as space left over, and as the circle dissolves these may prove an immediate attraction. One would hardly make a broad gesture into a corner, so it may be seen that while the walls provide the dancer with an outward reference they may also tend to turn movement inwards. Themes may be developed consciously in relation to the walls, floor and ceiling, and the awkwardness of room shapes may be utilised rather than ignored. When a dance which has grown up in an indoor setting is transferred out of doors the effect of the enclosing elements will be realised. The dance out of doors is more fundamental, for without an outer reference dance develops more strongly an inner focus, and without a ceiling it is more conscious of and belongs to the ground. With a feeling for the kind of movement that will develop in a space the architect is more able to provide for human life and activity.

A most vital need to-day is that people should dance once more among themselves and in a more expressive way than that which is seen in the ballroom. Modern dance in the school is the first stage towards this. Professional dance for the stage should not be set aside from life but should provide others with a stimulus to dance. Primitive people dance ceremonies of initiation and of marriage, or merely dance socially, when all members of the community join in, young and old, finding individual expression. At the same time there is a strengthening of group unity. Its form centres inwards in the feelings of individual and group. Repetitive movements made to the sound of drums satisfy the body and yet may be monotonous to an audience when placed on the stage. Similarly the complicated steps and sequences often found in folk dance may in themselves provide gymnastic satisfaction and intellectual absorption for the dancer but prove monotonous to an onlooker. The stage dance has been shaped to an audience, limited in time by the hardness of the seats and in form by the visual functions of the human eye. Like architecture it has suffered through being

excessively visual, over-concerned with superficial outer shape and appearance. From the dancer, as from the musician in the orchestra, is expected technical perfection, while artistry, such as it is, is only in interpretation. There is no feeling for spontaneous group improvisation, and no feeling for the group as such, the dancers being merely synchronised individuals.

A new dance for the stage will allow for improvisation, or at least limited improvisation within a given framework. It will have an inner life of its own and yet be extended to the audience. Individual and group feeling developed in the dance will encompass both artists and audience. To stimulate this new theatre forms are needed or old ones must be revived and modified. With the disappearance of dance drama and of mime, the stage has become admirably suited for witty conversation. The modern set, rather like a cardboard box on one side, combined with its relationship to the audience, destroys a sense of depth, for movements from front to rear of the stage are lost. The Greek theatre was ideal, for there was a sense of solidarity in the audience arranged in a three-quarter tiered circle, a group which was stimulating also for the performer to dance to. The stage projected into the audience and, flanked only by a rear wall, allowed movement to be perceived in its full dimensions.

The time may come when percussion and dance are part of the curriculum for the student of architect, not only for recreation, but for self-development and conscious analysis, and when schools of architecture and dance are side by side, working together on research into the nature and historical use of space and movement, and sharing projects for new forms of stage and theatre.

Michael Leonard.

RECENT PUBLICATIONS

Books

The booklet " The Art of Movement in Education Industry, and on the Stage " has been revised and enlarged, and is reprinted under the title of " The Art of Movement in Education, Work and Recreation ". Students and others interested to know of what work has been done in the various aspects of the art of movement (education, industry, stagecraft, recreation and therapy) are invited to send for a copy from the Secretaries. Copies are available for 1s. 6d.

Records

A limited number of twelve inch records of music from " Music for Modern Dance " and " Easy Music for Movement Classes " are still available (price 12s.).

Miss Adda Heynssen has also recently made a ten-inch record of four " Dancing Songs for Children " (price 10s.). An additional 1s. 6d. will cover postage and packing.

Records (which should be prepaid) are obtainable from Miss A. Heynssen, 268, Gloucester Terrace, London, W.2.

DONATIONS TO THE GUILD

Anonymous—£5. Other donations from: Miss A. Bates, Miss U. Bevir, Miss A. Boalth, Miss K. M. Dormer, Miss B. A. Freeman, Miss C. Gardner, Miss L. Harmel, Miss E. Hodgetts, Miss G. Jones, Miss J. de Laban, Miss J. N. C. Lindsay, Miss C. E. Podd, Miss M Richardson, Miss J. Sinden, Miss G. E. M. Stevens

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Anyone interested, please get in touch with: Mr. Gerald Holmes, 32, Welwyn Drive, Baildon, near Shipley, Yorks.

CHANGE OF ADDRESS

Members who change their address are urgently requested to notify the Secretaries as soon as possible.

FORTHCOMING COURSES

MODERN DANCE HOLIDAY COURSE 1953 will be held at Ashridge, Berkhamsted, from August 17th—28th. For particulars, apply to Miss Ursula Bevir, 36 Clifton Park Road, Bristol, 8.

Refresher Course for Corporate Members

LILLESHALL HALL, Staffordshire, has been booked for the week-end of October 9th—11th, 1953, for a refresher course for Corporate Members of the Guild (to whom application forms will be sent at a later date).

The course will also be open to those who wish to apply for corporate membership. Intending applicants should send a completed application form (for corporate membership) to the Secretary by July 31st, 1953.

LABAN ART OF MOVEMENT GUILD

Membership Subscription Form, 1953

Please fill in with BLOCK capitals and send together with remittance to the Treasurer, Mr. A. P. Burman, 76, Cross Street, Manchester, 2

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